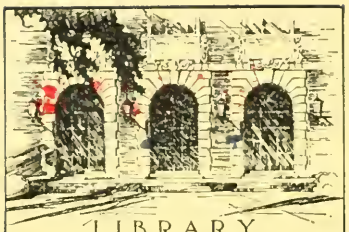

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By

RICHARD A. MARTIN

CURATOR, NEAR EASTERN ARCHAEOLOGY

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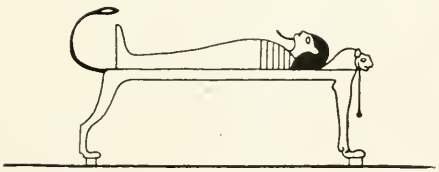

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ANTHROPOLOGY LEAFLET NUMBER 36

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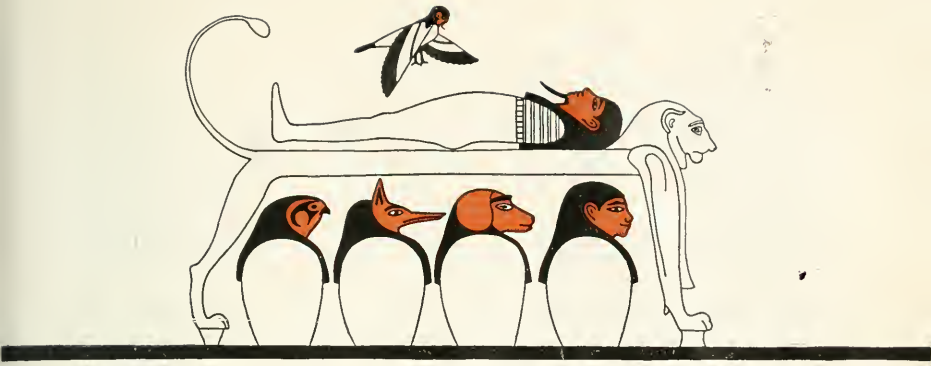
Explanation of Cover Design

Anubis, the jackal-headed god who presided over embalming, is testing the heart of the scribe, Ani, on the Great Scales. The heart, on the left pan of the scales, is balanced against a feather, symbol of righteous truth. Ibis-headed Thoth, scribe of the gods, records the result on a tablet. This scene is from the funerary papyrus (the Book of the Dead) buried with Ani at Thebes during the Eighteenth Dynasty.

The soul returning to the mummy in the tomb, as carved on the black granite sarcophagus of Pefthaukhonsu (Thirtieth Dynasty, Fourth Century B.C.). The soul is the human-headed bird. Under the leonine couch are the four Canopic Jars that traditionally contained the viscera. By this late period in mummification, however, the jars were usually false, the viscera having been wrapped in linen and replaced in the body cavity of the deceased.

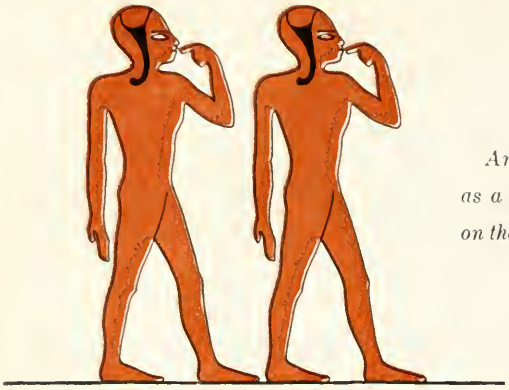


Mummies

The ancient Egyptians believed in life after death. Contradictions, however, existed side by side in their belief regarding the afterworld. They thought that the dead lived on in the tomb. At the same time they thought of the dead as having gone to a blessed afterworld in some far-distant place. Such inconsistency did not disturb the Egyptians: they provided for both. In no other civilization have such elaborate preparations for the afterlife been made in the preservation of the dead.

When an Egyptian was born, an invisible corporeal "twin," known as "ka," was born with him. The ka was something of a protecting genius or guardian angel, although his most useful functions were not performed during life but in the afterworld. As long as one was with his ka, he was among the living. When one lost his ka, he died. The ka did not die, but waited for the deceased in the afterworld, where the two were united to live in happiness forever.

In addition to his body and his ka, an Egyptian had a soul, which flew away at death. The soul was thought of as a human-headed bird with the face of the deceased. During life the soul had resided within the body—probably in the belly or in the heart—but after death it flew freely about the world, taking refuge in the tomb at night, when evil spirits might be about. But in order to find the right tomb, it was necessary that the soul be able to recog-



Amenhotep III (1411–1375 B.C.) as a child, with his ka, as depicted on the walls of the Temple of Luxor.

nize the body from which it had come. Hence the body of the deceased was preserved in the best possible way—it was mummified.

The word "mummy" is not of Egyptian origin, but is derived from the Arabic *mūmiyah*, which means "body preserved by wax or bitumen." This term was used because of an Arab misconception of the methods used by the Egyptians in preserving their dead.

The actual process of embalming as practiced in ancient Egypt was governed by definite religious ritual. A period of seventy days was required for the preparation of the mummy, and each step in the procedure was coordinated with relevant priestly ceremonies.

The embalmers' shop might be a fixed place, as in the case of those connected with the larger temples. Often, however, it was a movable one—sometimes a tent—which could be set up near the home of the deceased.

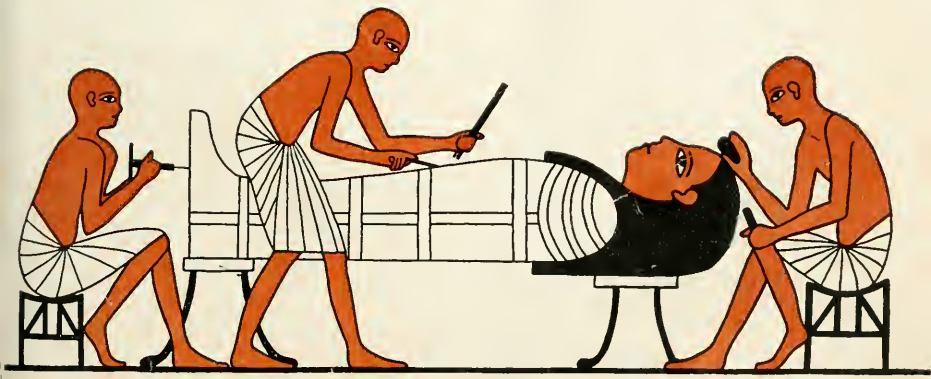
Removal of those parts most subject to putrefaction was the initial step in preparing a corpse for mummification. The embalmers placed the body on a narrow, table-like stand and proceeded to their task. The brain was removed through the nostrils by means of various metal probes and hooks. Such a method necessarily reduced the brain to a fragmentary state, and, as no remains of it are associated with mummies, we may assume that it was discarded. An incision was then made in the left flank of the body to permit removal of the viscera, with

the exception of the heart, which was left in the body. The liver, the lungs, the stomach, and the intestines were each placed in a separate jar, the Canopic Jars (Plate 9), and consigned to the protection of a particular divinity.

Next came the preservation of the body itself. This was accomplished in a manner somewhat similar to that of drying fish. But instead of common salt, natron, a mixture of sodium carbonate and sodium bicarbonate, with sodium chloride (common salt) and sodium sulphate as impurities, was used. (Natron occurs in Egypt in a few places. Water containing natron in solution comes to the surface and is evaporated, leaving the natron as surface deposits.) Small parcels of natron wrapped in linen were placed inside the body. The outside was covered with loose natron or packages of linen-wrapped natron. The dry atmosphere of Egypt accelerated the desiccation process. After the body moisture had been absorbed by the natron, the packs were removed and the corpse was given a sponge bath with water. The skin was anointed with coniferous resins, and the body cavity was packed with wads of linen soaked in the same material. The body was then ready to be bound into that compact bundle we know as a mummy.

Only linen was used in the wrapping. To give a more natural appearance, linen pads were placed in the hollows caused by the drying. The arms and legs, sometimes even

Artisans at work on the coffin of Nefer-ḥotep, superintendent of livestock on the estate of Amun. This scene is from a painting in the tomb of Nefer-ḥotep, which was built at the end of the Eighteenth Dynasty during the reign of Eye (ca. 1355 B.C.).



the fingers and toes, were bandaged separately. Then some twenty or more layers of alternating shrouds and bandages were wrapped around the entire body. Between every few layers of linen a coating of resin was applied as a binding agent. The proper wrapping of a mummy required several hundred square yards of linen. The shrouds were sheets six to nine feet square, and the bandages—strips torn from other sheets—were from two to eight inches wide and three to twenty feet long. The linen used in wrapping mummies was for the most part not made especially for shrouds but was old household linen saved for this purpose. Often the linen is marked with the name of the former owner, faded from repeated washings. Occasionally bandages bear short religious texts written in ink.

When the wrapping had been completed, the shop was cleaned, and all the embalming materials that had come in contact with the mummy were placed in jars for storage in the tomb. This was a fortunate practice, as Egyptian embalmers were none too careful, and any stray toe or ear which may have become detached or mislaid during the long embalming process was usually swept up with the spilled salt and scraps of linen and included in the storage jars.

An artist painting the mummy case of Apy. Scene from the murals decorating his tomb (Thirteenth Century B.C.) at Thebes. An assistant supports the mummy case as the artist wields his brush.

Carpenters engaged in making tomb furniture. The man at the left is shaping a block of wood with an adze, and the other saws a plank tied to a post set in the ground to serve as a vise. The scene is from the painted panels decorating the tomb of two men, Apuki and Nebamun (ca. 1375 B.C.), both of whom bore the title of Superintendent of Sculpture. This tomb is unusual in that neither seemed to rank as "owner." In all probability each had been in turn the husband of the same woman, who survived them both and supervised the decoration of the tomb. It might well be called "The Tomb of the Two Husbands."

But the making of a corpse into a mummy was not all that took place during the seventy days. The artisans who were engaged meanwhile in all the activities essential to proper burial might number in the hundreds. The construction and decoration of the tomb, if not already completed by the deceased during his lifetime, presented an enormous task. Woodworkers were constructing the coffin—or a series of coffins, each to fit within another—tailored to measure. Artists were busy decorating these coffins. (The fine painting on the coffins was rarely done directly on the wood, but rather on a smooth plaster coating of whiting and glue over linen glued to the wood. The beautiful colors on many cases are pigments from minerals found in Egypt, often covered with a clear varnish; Plate 1.) Countless other helpers were engaged in constructing and assembling the numerous articles to be deposited with the mummy when it was laid to rest in the tomb.

An extremely important task also undertaken during the seventy days of mummification was the preparation by priests or scribes of magical texts to be placed in the tomb. These texts, now known as the "Book of the Dead," were written on papyrus rolls varying in length from a few sheets to many sheets, some rolls approaching a length of one hundred feet. Often they were exquisitely illustrated in color. The chapters forming the Book of the Dead contained information necessary to the deceased in overcoming obstacles on his journey and in gaining admittance to the afterworld.

An elaborate funeral procession of priests, relatives, friends, servants, and professional mourners accompanied the mummy to the tomb. Attended by priests, the mummy, in its magnificent coffin, was carried on a great sledge pulled by oxen. The mourners followed behind the sledge. In the procession, too, were porters bearing gifts to be placed in the tomb. These mortuary accouterments believed essential for a happy afterlife might be furniture, weapons, jewelry, food, linens—any or all of those things that had made for comfort and happiness in the earthly life.

The final ceremony at the tomb was the "opening of the mouth." Through this ceremony the mummy was

Ceremony of the "opening of the mouth" from a painting in the tomb of Roy (Nineteenth Dynasty). The mummy is supported by a priest disguised as Anubis. At the feet of the mummy kneels the lamenting widow. The Kher-heb priest reads the ritual, while the other priests perform in turn their respective roles. One holds a jar containing liquid for the initial purification of the deceased, another brandishes a rod for wafting incense, and the third bears the magic wand for "opening the mouth."

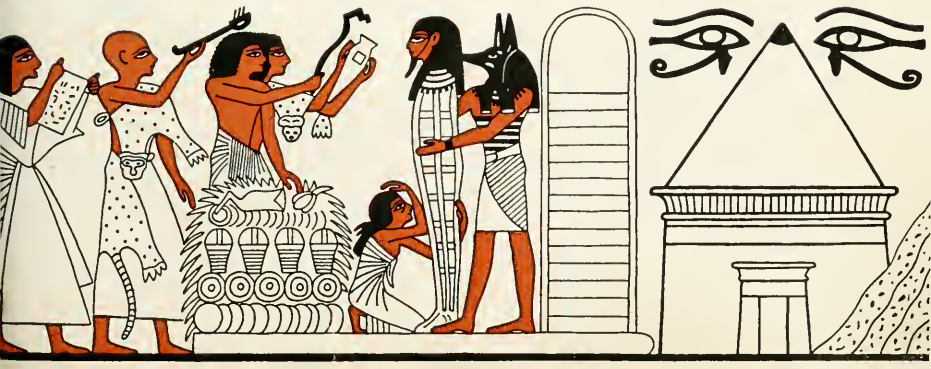
In the foreground are other materials used in the ceremony. These rites were performed in front of the tomb, which is guarded by the eyes of Horus. The hills of the Nile Valley are depicted at the far right. Wailing women, sisters of Roy, complete the scene.

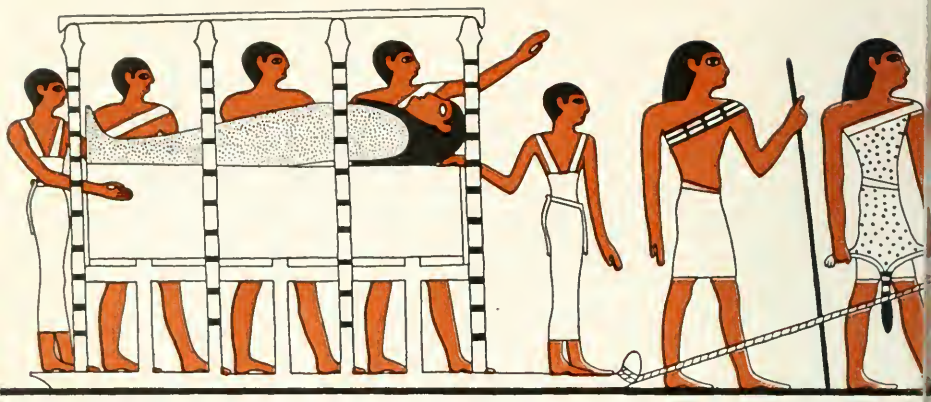
thought to regain ability to move, to talk, and to eat. In order to fulfill his destiny in the afterworld, it was necessary that the priests perform this last rite which would restore to him the functions of a living person.

The mummy was then carried into the tomb and sealed in the outer coffin or sarcophagus. The Book of the Dead was placed near him, mortuary gifts were piled about (Plate 2), and priests in the guise of gods made sure no evil spirits lurked in the tomb.

But according to Egyptian belief, interment of the mummy did not automatically insure entrance into the afterworld. The deceased had first to appear before a group of forty-two spiritual assessors and convince them that he had led a righteous life on earth. Then in a final trial before Osiris, king of the nether world, the heart of the deceased was placed on the Great Scales and balanced against a feather, symbol of righteous truth. Anubis, the jackal-headed god who presided over embalming, did the weighing, while Thoth, the ibis-headed scribe of the gods, recorded the result on a tablet. If the heart of the deceased passed this test, he was admitted into heaven. If not, his soul was doomed to roam the earth forever.

The Pre-Dynastic Egyptian (before 3000 B.C.) was buried in the sand, and was surrounded with pottery jars containing food (Plate 3). He was placed on his side in a contracted position, and was occasionally wrapped in reed matting or animal hide. Later, the dead were placed in crudely made baskets, boxes, or pottery coffins, which were buried in the sand or deposited in small natural caves at the base of the cliffs in the Nile Valley. By 3000 B.C.

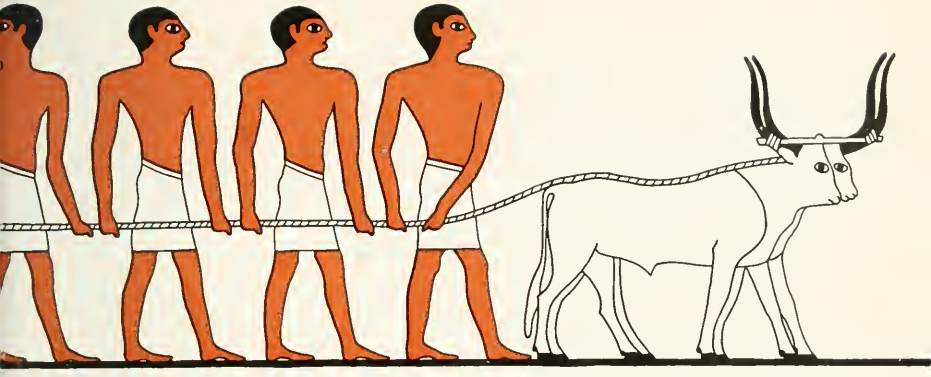




A Middle Kingdom funeral procession decorating the tomb of Senet, wife of Antefoker, Vizier of Sesostris I (ca. 1925 B.C.), at Thebes. A lector, an embalmer, a representative of the king, and the divine sisters Isis and Nephthys ride the sledge. The mummiform coffin of Senet rests on an outer coffin. Immediately preceding the sledge are the officiating priests, one wearing a tiger skin and the other bearing a staff. Both the tiger skin and the staff are symbolic of the specific priestly responsibility of each.

men of importance had small chambers cut for themselves in the rock, often with a shallow pit or niche to receive the coffin. From these beginnings evolved the typical Egyptian tomb consisting of two essential parts: the burial chamber and a room in which offerings to the dead were placed.

Most impressive of all Egyptian tombs are those of the Pyramid Age (2800–2250 B.C.). Those colossal tombs that are as famous as Egypt herself developed from a less elaborate form now called "mastaba" (from the Arabic word *mastabah*, meaning "bench," which describes the form of the superstructure of the tomb). The mastaba tombs are low, rectangular structures of brick and stone built on bedrock. The building houses an offering chamber, or a series of them, and a secret room containing a statue of the deceased. A vertical shaft in the superstructure leads down into the bedrock to the tomb chamber some twenty to eighty feet below. The limestone walls in the offering chambers of the mastaba tombs are covered with sculptured scenes done in low relief.



They were originally painted, and some of the color still remains. It is from these skilfully executed scenes depicting contemporary Egyptian life that we derive much of our knowledge of the period. The mastaba tombs are for the most part those of nobles, the pharaohs preferring the more monumental pyramids. The great pyramids at Giza, tombs of the Fourth Dynasty kings, are by far the most imposing of the pyramid tombs (Plate 4).

The Egyptians were mummifying their dead even in the days of the pyramids. Indeed, there are mummies that antedate the pyramids. These ancient mummies are wrapped in the contracted position characteristic of Pre-Dynastic burials, whereas the mummy of the Pyramid Age lies full-length on its back, enclosed in a box-type coffin decorated to resemble a house.

In the early days of mummification only the kings were definitely conceded the opportunity to attain an exalted afterlife. Religious texts to aid the dead kings in gaining entrance into heaven were carved on the stone walls of the mortuary chambers of some of the pyramids. These are now known as the "Pyramid Texts." It is on the walls of the pyramids of the Fifth and Sixth Dynasty kings at Sakkarah—smaller and less imposing pyramids than those at Giza—that these oldest collections of Egyptian religious texts are found. Although nobles of the Pyramid Age were also accorded sumptuous burial, no texts are found in their tombs.

By the time of the Middle Kingdom (2100–1780 B.C.), after the period of the mastabas and pyramids, tombs and their accessory chambers were usually hewn out of solid rock in the sides of the hills along the Nile. Occasionally, however, tombs were enclosed by or built under mortuary buildings erected on the plain. These buildings served as chapels or offering chambers.

The mummy of the Middle Kingdom was placed on its left side in a rectangular wooden coffin on which was painted religious texts (Plate 5). These Coffin Texts were excerpts from the older Pyramid Texts, with the addition of new thoughts and symbols. Some mummies had a cartonnage mask over the upper portion of the body. These cartonnage coverings—layers of linen or papyrus soaked in plaster—were shaped in human form and painted. Sometimes the entire mummy was enclosed in such a covering, a practice which quickly led to the making of coffins themselves in mummy form.

With the Eighteenth Dynasty (1546–1319 B.C.) the mummiform type of coffin had come into general use. The ritual texts for the deceased which had originated in the ancient Pyramid Texts had developed into the elaborate Book of the Dead, which was written on a papyrus roll and enclosed in the tomb with the mummy. Sections from this book, with exquisite illustrations in color, were painted on the coffins.

A person of rank or wealth (and these went hand in hand), would have a series of two or three coffins, each case fitting inside the other, with the inner one the most elaborate. Often the outer coffin would be carved from

stone in mummy form, or would consist of a huge stone sarcophagus (Plate 6). It was late in this period, when liberalization of religious concepts extended the privilege of an afterlife to those in less fortunate circumstances than kings and nobles, that beards appeared on mummy cases. The beard, heretofore worn only by divinities and kings, indicated presumption on the part of the deceased that he would be accepted into their immortal presence.

During the time of the Eighteenth and Nineteenth Dynasties the rock-cut tombs reached their zenith in the famous Tombs of the Kings in the valleys at Thebes (Plate 7). These tombs consist of corridors, chambers, and halls descending into the solid rock of the hillsides a distance of several hundred feet. The walls are covered with religious texts and scenes, and with inscriptions and pictures portraying every phase in the life of the deceased, all beautifully painted.

Mummification practices, too, varied with the passing centuries. The use of the Canopic Jars as repositories was discontinued during the Twenty-first Dynasty (1085–945 B.C.), and the viscera were henceforth wrapped in packages and replaced in the body or bound with it.

Scenes of life after death similar to that enjoyed on earth. This carving of harvesting in the early part of the Sixth Dynasty is from the mastaba tomb at Sakkarah of Mereruka, Vizier of King Teti (ca. 2400 B.C.). A laborer cuts the grain with a sickle. Others heap the bound grain before the threshing floor, where donkeys tread out the kernels. Two women work at winnowing the threshed grain. Such carvings are historically invaluable for the picture they give of life in ancient Egypt.

Gifts for the tomb as sculptured on the walls of the offering chapel in the mastaba tomb of Neteruser at Sakkarah (Fifth Dynasty, ca. 2500 B.C.). Above is a slaughter scene, and at the right are porters bearing fruit, fowl, meat, bread, and vegetables. The deceased had hoped that by having such scenes inscribed on the tomb walls the articles pictured would be brought to the tomb in sufficient quantity for the perpetual maintenance of the dead in his tomb.

Hollows in the desiccated body were cleverly filled out by placing pads of linen underneath the skin. From this period on, the art of making good mummies went into a gradual decline, even though mummification continued to be practiced for another fifteen hundred years. Less attention came to be paid to the condition of the body itself, and more to the external appearance of the wrappings (Plate 8).

In Roman times (after 30 B.C.) a garish type of coffin came into use. Showy cartonnage coverings were formed and painted in fanciful likeness of the deceased (Plate 8). At the same time, coffin-makers were building coffins of simple board boxes. On the cover there might be a portrait of the deceased or a life-sized plaster face (Plate 9). Often the plaster face, modeled after that of the deceased, was placed inside the coffin over the face of the mummy.

Quite naturally, wealth was always a dominant factor in the mummification and burial accorded an individual. Although actual Egyptian records of the cost of mummi-

fication are lacking, Diodorus Siculus, a Greek historian who traveled in Egypt, touches on burial costs in his writings. According to Diodorus, at the time he journeyed in Egypt (60–57 B.C.) there were three grades of burial. One was expensive, costing sixty-six pounds of silver (one talent), another cost a third as much (twenty minas), and the lowest grade of burial cost much less.

Tombs for the common people had no chambers. The coffins were placed in walled recesses in the side of a rock or in shallow holes gouged out of the rocky plain. Mummies of the poor were placed in common repositories, either with or without coffins. The bodies of those with no money at all were given a perfunctory ceremonial cleansing, were sometimes covered with a cloth, and were buried in the sand.

The Egyptians believed that a god incarnate assumed the form of an animal. Nearly every deity was associated in their minds with a certain bird or beast, so we find near the sites of ancient cities large cemeteries, often several acres in extent, devoted to the burial of animals. Usually only one kind of animal was buried in a given cemetery. Adjacent to each such cemetery was a temple devoted to the cult of the god identified with the specific kind of animal buried at that place. The animals were mummified, but not always too carefully. Chief stress was laid on the bandaging, the object having been that the package

should clearly indicate the kind of animal enclosed (Plate 10). Often these animal mummies were placed in theriomorphic coffins. There are mummies of jackals, cats, ibises, snakes, lizards, gazelles, hawks, bulls, sheep, baboons, crocodiles—in fact, almost every conceivable kind of animal known to Egypt. At some places animal tombs such as those of the Apis bulls at Memphis are found. The tombs of the Apis bulls, which date from the Eighteenth Dynasty and later, consist of subterranean passages and vaults hewn in the rock an aggregate length of some twelve hundred feet. Many of the bulls were placed in huge stone sarcophagi.

The ambition of every Egyptian was to have a well-mummified body and a perpetually cared-for tomb. The children of the deceased were charged with the maintenance of this home on earth and the observation of all attendant ceremonies. In the case of a favored government official a portion of the state revenue might be assigned as an endowment for the care of the tomb. As the number of deceased ancestors and officials multiplied, however, and the consequent cost of tomb maintenance became excessive, the tendency was to neglect those of the remote past and to concentrate attentions on those of the more recently deceased. Thus the living inhabitant of ancient Egypt, with all the faith he placed in the preservation of his own mummy, was constantly faced with the anomaly of neglected and despoiled tombs—for tomb robbers were at work even during the days of mummification. We have Egyptian papyri recording the robbery of royal tombs and the capture and punishment of the despoilers. An archaeologist rarely finds a tomb that has not been previously plundered.

PLATES

Coffins of a Woman Named Tinto

Inner and outer mummiform coffins of a woman named Tinto, Twenty-second Dynasty (Ninth Century B.C.). The smaller coffin was enclosed in the larger wooden one, which in turn was probably encased in a rectangular wooden box.

The larger coffin is made of larch wood imported from Europe, excellently finished and decorated. The head and breast are painted to represent an elaborate toilet. A heavy wig, on which rests a vulture headdress, frames the face, and a broad collar covers the breast. The inscribed band down the center of the case is a prayer.

The smaller and more colorful inner coffin is made of cartonnage, a material consisting of successive layers of linen or papyrus soaked in plaster and molded while soft. The entire case was given a coating of fine plaster, which furnished a hard, smooth surface for paint and varnish. In the making of a cartonnage case, the back and foot were left open until after insertion of the mummy. Then the back was laced shut and carefully sealed with a strip of linen, and the foot opening was closed by a block of wood. The cartonnage case of Tinto is covered with beautifully painted symbolic designs which, after nearly three thousand years, retain almost their original brilliance. Tinto's mummy lies undisturbed within this inner coffin.

Antechamber of Tutankhamun's Tomb

The main offering chamber of Tutankhamun (ca. 1366–1357 B.C.), a king of the Eighteenth Dynasty. The antechamber, only 12 by 26 feet in size, was literally filled with mortuary gifts. The confusion of the contents so obvious in the photograph is due to two separate attempts to plunder the tomb shortly after the burial of the king. Fortunately, both lootings were interrupted before much damage had been done.

The photograph shows only a portion of the antechamber and the more than seven hundred objects contained in it. Amidst tumbled alabaster vases at the right is a painted wooden casket of almost unexcelled workmanship. At the left, behind the long box of ebony and white-painted wood—the contents a jumble of bows and arrows and the king's underwear!—stands a great lion-sided wooden couch. Torch-holders of bronze and gold, another smaller painted casket, and an ebony bed are heaped on the couch. On the bed are a quiverful of arrows, a number of bows, and a collection of decorated staves. A child's chair—relic of the king's youth—and a large chest of ebony, ivory, and red wood, containing small vessels of alabaster and glass, rest on the floor under the couch.

Behind the plaster of the far wall is the sealed doorway into the burial chamber. Life-sized wooden statues of the king, gold-kilted and bearing mace and staff, stand guard at either side of the concealed entrance.

Photograph from Carter and Mace, *The Tomb of Tut. Ankh. Amen*, vol. 1, Plate 16.

Pre-Dynastic Burial

Burial of an adult Egyptian woman antedating the practice of mummification. The flexed body was wrapped in reed matting and placed on its side in a shallow pit dug in the sand. Pottery jars containing mortuary gifts of food were placed around the body. Although not mummified, such bodies are usually fairly well preserved if the grave site was not subject to inundation by the Nile. The dry sand served as a natural dehydrating agent.

Cross Section of the Great Pyramid

This greatest of all tombs rests directly on the bedrock of the Libyan plateau. It was built of coursed limestone blocks quarried from the plateau near-by, and faced with slabs of fine white limestone brought from the hills across the Nile some twelve miles distant. The facing was removed in later times and used in the construction of other buildings. Originally the pyramid was approximately 755 feet square at the base and 481 feet high, but now, without the facing, it measures somewhat less. It is estimated that some 2,300,000 blocks, each averaging over three tons, were used in the building of this pyramid. The pyramid itself functioned only as the tomb and storage receptacle for mortuary gifts. A temple for public ceremonies honoring the dead king was built not far off, to the east of the pyramid.

A. The burial chamber, 17 by 34 feet in size and 19 feet high, lined with granite and ventilated by two shafts 8 inches square (5). In order to distribute the tremendous overlying weight of masonry there is a series of roofs of large granite beams separated by attic-like construction spaces.

B. The portcullis chamber, grooved so that three granite doors could be dropped into position to seal the entrance into the burial chamber.

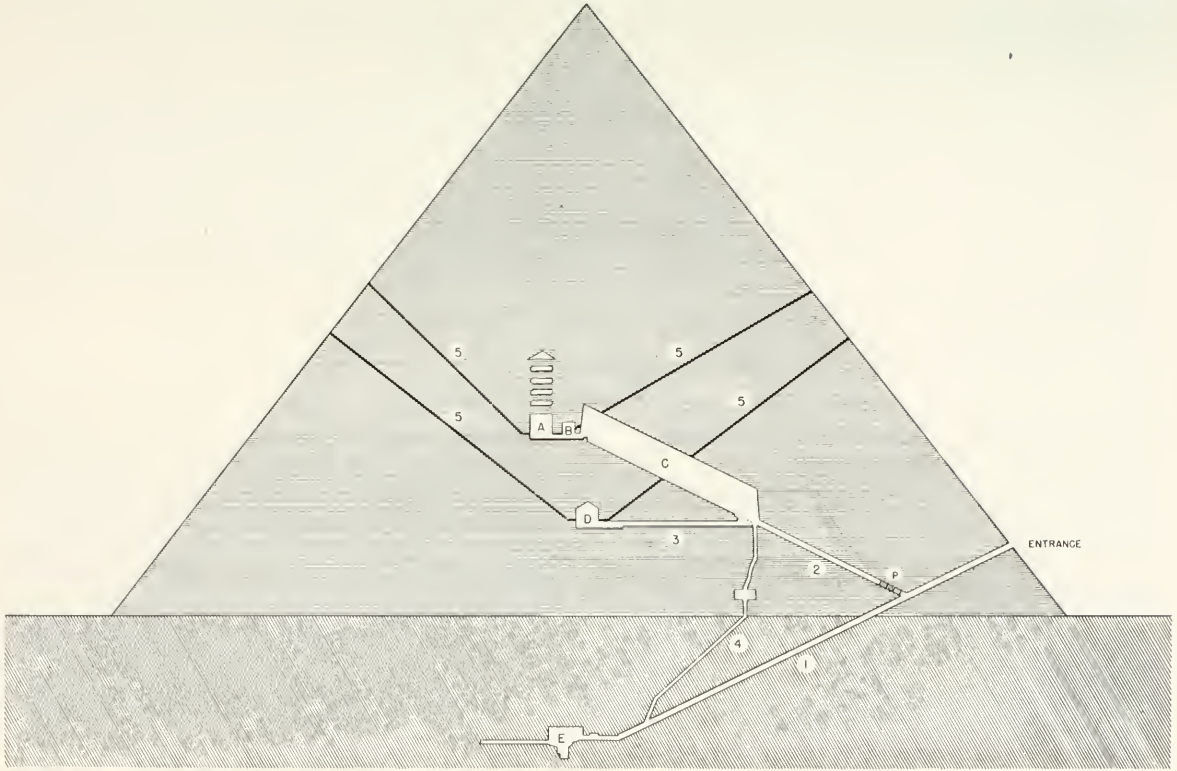
C. The great hall, largest space in the pyramid. This hall was planned to serve as a chute for granite blocks to be dropped down to plug from *P* upwards the passage (2) leading to the burial chamber. These plug blocks were placed on the floor of the hall before it was roofed, ready to be released after interment of the king. It is thought that the well-like passage (4) dropping down from the lower end of this hall was arranged for during construction of the pyramid to give a means of exit to the workmen left to close the passage.

D. The chamber for mortuary gifts, and its connecting passageway (3). Like the burial chamber, it is ventilated by two shafts (5).

E. The original tomb chamber cut in the bedrock. This chamber was never completed, inasmuch as a change in the plans for the proposed pyramid occurred. However, it was left there, perhaps as a decoy for tomb robbers who might find their way into the main passage (1).

ENTRANCE. As in all pyramids, the entrance is on the north side. It was carefully sealed with one large block indistinguishable from the rest of the outer facing of the pyramid and was not discovered until after the pyramid was broken into by Caliph Al Mamoun in A.D. 820.

The Great Pyramid was constructed by Khufu, a Fourth Dynasty king (ca. 2700 B.C.), to serve as his tomb. However, before his death Khufu seems to have doubted the safety of such a conspicuous burial place, and so secretly arranged for a false burial at the pyramid, and consignment of his body to a safer place, for 3,500 years later Caliph Al Mamoun found in the burial chamber only an unfinished sarcophagus. The actual remains of Khufu have not yet been found.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Upper: Coffin of the Middle Kingdom

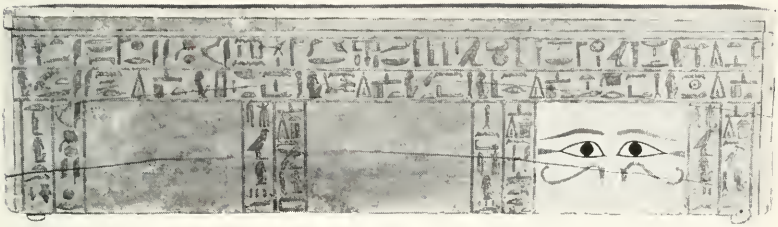
This rectangular wooden coffin, the type most common in the Middle Kingdom, belonged to a man named Itefib. The coffin is higher than it is wide, for during this period the mummy was laid on its left side with the face directly behind the two eyes painted on the side wall of the coffin. In this position the mummy could look out through the two painted eyes. The banded inscriptions are prayers to Osiris and Anubis on behalf of the deceased. It is on the inside wall surfaces of coffins of this type that the Coffin Texts, early forms of portions of the Book of the Dead, are written.

Both box and lid are made of irregularly shaped planks joined by wooden dowels and cleats.

Lower: Mummiform Coffin and X-Ray Photograph of a Child

Coffin and X-ray photograph of the mummy of a boy named Pediamon, Sixth Century B.C. The poorly made and decorated case is indicative of the decline in the burial arts of the time. Even the prayer down the center panel of the coffin lid was painted by an artist unskilled in writing.

The X-ray photograph at the right reveals that Pediamon was seven years and six months old. The arms are missing, and both lower limbs are badly broken.



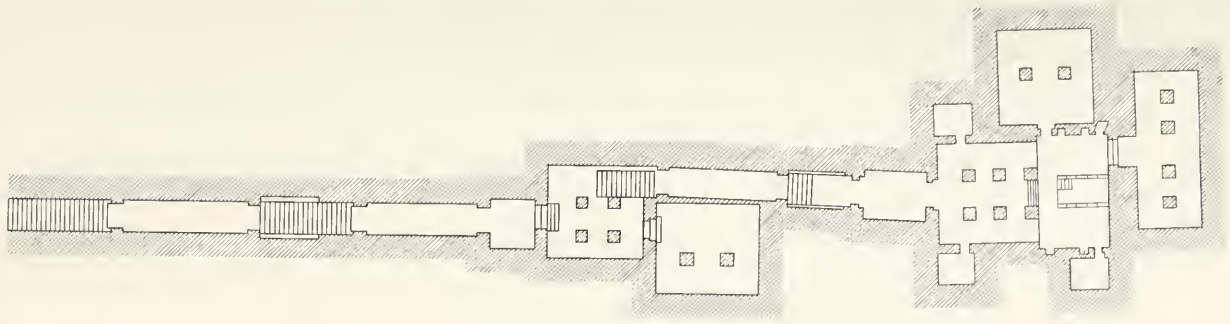
Stone Sarcophagus

Granite sarcophagus of Pefthaukhonsu, Thirtieth Dynasty (Fourth Century B.C.). The photograph shows the lid raised. The sarcophagus measures 5 by 9 feet, ample size to hold a series of wooden coffins. Incised over most of the inner and outer surfaces are graphic and textual excerpts from the Book of the Dead, interspersed with the many titles of Pefthaukhonsu, and assurances of the special protection of certain deities.

Plan and Cross Section of the Tomb of Sethi I

The Nineteenth Dynasty tomb of Sethi I (ca. 1318–1299 B.C.) is typical of the royal tombs of the period from the Eighteenth to the Twentieth Dynasty. These tombs consist of a series of passages and chambers cut in the solid rock of the hills west of the Nile near the ancient city of Thebes. The rooms in these tombs, like those in the pyramids, served only as burial and offering chambers, the temples for public ceremonies being erected in the valley below on the fertile plain of the Nile. Covering the walls of the corridors and chambers in these great tombs are beautifully painted scenes, some of which tell of events in the lives of the kings; but for the most part these paintings are of sacred scenes and texts placed there to guide the dead kings in the afterworld.

The tomb of Sethi I is one of the greatest of the Tombs of the Kings, reaching into the solid rock of the hillside a distance of some 330 feet. The royal sarcophagus was placed in the pit under the vaulted ceiling of the great room near the far end of the tomb.



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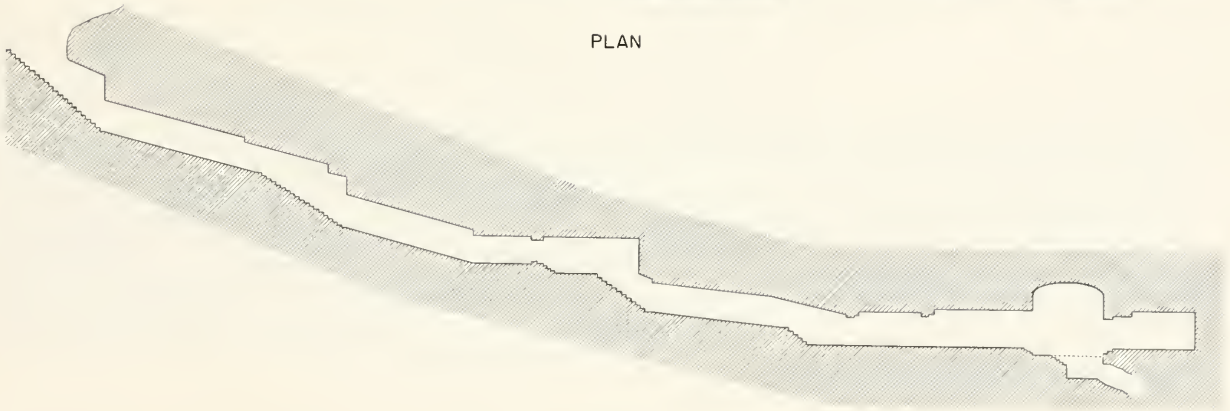


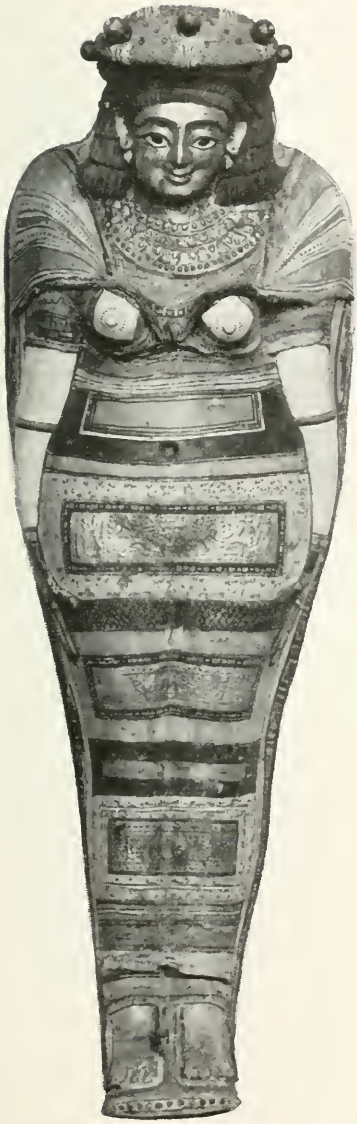
SECTION

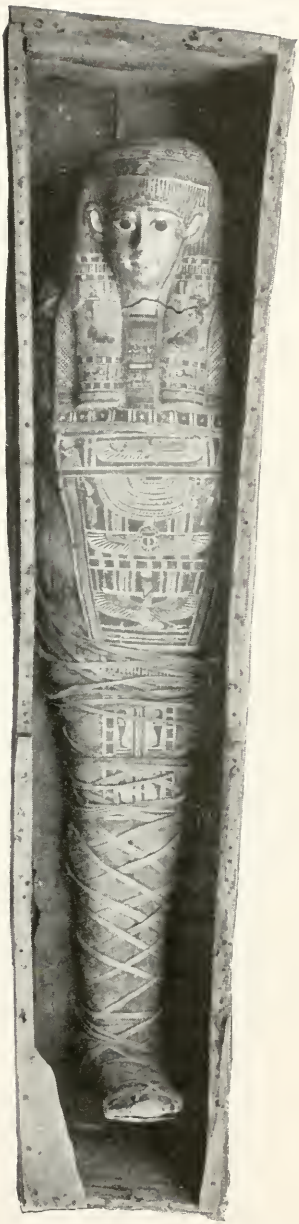
Left: Coffin of the Roman Period

Cartonnage case for the mummy of a Greek lady, from the Roman period. The crude modeling and the exaggerated detail of the decoration are characteristic of the decadence in Egyptian burial practices at this time.

Right: Mummy of the Ptolemaic Period

Mummy of an adult female of the Ptolemaic period (Fourth to First Century B.C.). All decoration has been centered on the cartonnage mask and chest covering. The coffin is a plain rectangular box of sycamore fig wood.





Upper: Portrait Masks

During the Roman period, painted plaster masks of the deceased were often made. Sometimes these masks were placed on the lid of the coffin directly above the head of the enclosed mummy. Often they were placed inside the coffin over the wrapped face of the mummy. Plaster feet and hands, too, were made and appropriately placed.

Lower: Canopic Jars

These are limestone Canopic Jars of the Ninth Century B.C. The viscera of the deceased were placed in these jars and consigned to the protection of the four sons of Horus, as indicated by the four heads surmounting the lids of the jars. The jar with the human head contained the liver, the jar with the ape head the lungs, the jar with the jackal head the stomach, and the jar with the hawk head the intestines.

Jars for the viscera of the deceased first appeared toward the end of the Old Kingdom. These first jars had plain, flat covers. No jars have been found that were made in the period immediately following, but in some parts of Egypt the viscera were wrapped and placed in compartments in a box. Later, cartonnage portrait masks were made to cover the bundles of viscera. By the Twelfth Dynasty Canopic Jars had reappeared, made with lids formed and painted as portrait heads of the deceased. It is at this time that the jars seem to have become associated with the sons of Horus. The lids carried out the conception of portraiture; three of the heads were bearded and one was beardless. Human-headed lids continued in use until the Nineteenth Dynasty, when Canopic Jars bearing the heads of the four sons of Horus came into general use. In the Twenty-first Dynasty mummification practices changed, and the viscera were packaged and replaced in the body cavity. False Canopic Jars, however—some empty, some solid jars with separate lids, and some completely solid, carved in one piece—continued in use as part of the funerary equipment.

Canopic Jars were made of stone, wood, or pottery, and often bore carved or painted inscriptions. Frequently they were placed in four separate compartments in decorated wooden chests.

Animal Mummies

Representative animal mummies dating from the Seventh Century B.C. to the First Century A.D.

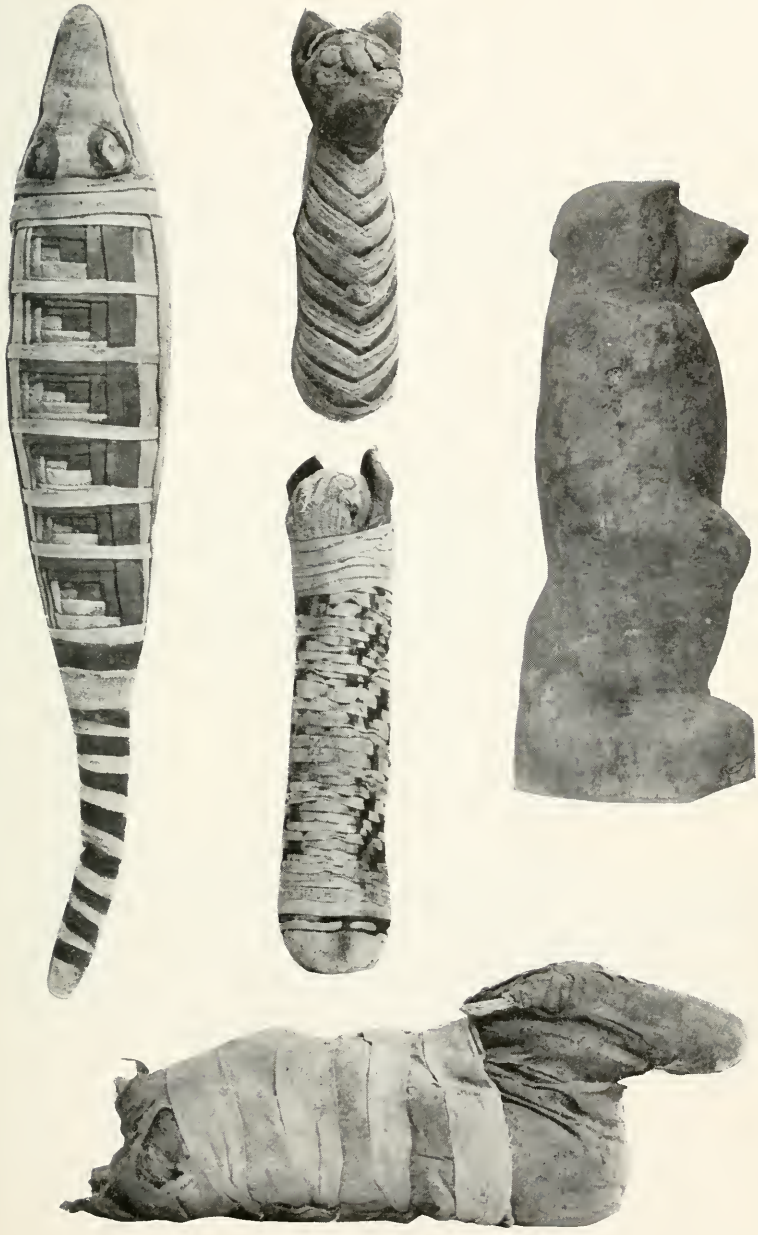
Left: Crocodile. X-ray examination of this elaborately patterned package shows the complete skeleton of a young crocodile.

Upper Center: Imitation cat mummy. The well-wrapped package contains nothing.

Lower Center: Cat. X-ray photographs of this mummy reveal the complete skeleton.

Bottom: Imitation gazelle mummy. No skeletal material is found on X-ray examination. The shape of the package and the protruding gazelle horns identify it.

Right: Wooden coffin carved in the form of an ape. Certain identification by X-ray of the enclosed mummy has not been made, for the skull is lacking and the bandages are very dense.



Partially Unwrapped Mummy and X-Ray Photograph of Mummy

The center photograph shows the mummy of Harwa, keeper of the stores on a large agricultural estate of the Twenty-second Dynasty (Ninth Century B.C.), resting in his inner coffin. The linen wrappings which covered his head have been removed. Still in place over the outer wrapping are remnants of a decorative shroud of beads that had been strung to form a diamond-patterned net. At the left is the painted wooden lid of the mummiform inner coffin.

The X-ray photograph of Harwa at the right reveals a skeleton complete except for the twelfth left rib. The X-ray shows that he was a man from twenty-five to forty years of age, but does not indicate the cause of his death.

Acknowledgments

The illustrations in this book are adapted from the following sources:

Cover Design: *Faesimile of the Papyrus of Ani in the British Museum.* London: Harrison & Sons, 1894.

Page 5: Sarcophagus of Pefthaukhonsu. Chicago Natural History Museum.

Page 6: Erman, Adolph. *A Handbook of Egyptian Religion.* London: Archibald Constable & Co., 1907.

Page 7: Davies, Norman de Garis. *The Tomb of Nefer-Ḥotep at Thebes.* New York: Metropolitan Museum of Art, 1933.

Page 8: Davies, Norman de Garis, et al. *Two Ramesside Tombs at Thebes.* Robb De Peyster Tytus Memorial Series, vol. 5. New York: Metropolitan Museum of Art, 1927.

Page 9: Davies, Norman de Garis, et al. *The Tomb of Two Seulptors at Thebes.* Robb De Peyster Tytus Memorial Series, vol. 4. New York: Metropolitan Museum of Art, 1925.

Pages 10, 11: Wilkinson, J. Gardner. *The Manners and Customs of the Ancient Egyptians.* New York: Dodd, Mead & Co., 1878.

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Pages 14, 15: Duell, Prentice, et al. *The Mastaba of Mereruka.* Oriental Institute Publications, vol. 39. Chicago: University of Chicago Press, 1938.

Pages 16, 17: Mastaba of Neteruser. Chicago Natural History Museum.

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